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# *Confraternitas*

The Newsletter of the  
Society for Confraternity Studies

## *SCS*

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CENTRE FOR REFORMATION  
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*Confraternitas* is published twice yearly (Spring and Fall) by the Society for Confraternity Studies.

*Confraternitas* welcomes brief articles (4-5 pp. double-spaced), news and notes of interest to colleagues, notices of forthcoming conferences or papers, and general queries.

Offprints and publications dealing with European confraternities in the Middle Ages and the Renaissance received by *Confraternitas* are listed under the "Publications Received" rubric and then deposited into the Confraternities Collection at the Centre for Reformation and Renaissance Studies (Toronto).

Address all communications and manuscripts to the editors.

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## Confraternities and the History of Mystical Traditions. An Invitation

Among the aspects of confraternal institutions and experiences that our Society studies, surely one of the most significant is their placement within the history of spirituality. And, more specifically, we at times entertain the question: "What role did confraternities play in the development and fostering of mystical, or contemplative, traditions from the first records we possess of such groups until the Early Modern Period?" In this regard, I would like to suggest that our members and readers contribute short articles, notes, bibliographic references and the like to this bulletin and that we consider devoting special sessions at the various conferences in which we participate to the topic "Confraternities and the History of Mystical Traditions".

We are experiencing, at present, a pronounced interest in these traditions. For example, the last issue of this bulletin featured a resume of a three-year research project entitled "Les confréries dans le monde méditerranéen".<sup>1</sup> This resume, contributed by André Godin, brings to our attention the mystical orientation of certain Islamic confraternities and cites in its bibliography the title *Les ordres mystiques dans l'Islam. Cheminements et situation actuelle*.<sup>2</sup>

For the Christian tradition, the project undertaken by Bernard McGinn at the Divinity School of the University of Chicago must be singled out. This will be a four volume study under the general title *The Presence of God: A History of Western Christian Mysticism*. The first volume, *The Foundations of Mysticism*, was published in 1991. In its General Introduction the author outlined his plan:

The four volumes that will comprise *The Presence of God* are both a history and a historical theology of Western Christian Mysticism. The first two volumes, *The Foundations of Mysticism* and *The Development of Mysticism*, present and account for the first major period—or, perhaps better, layer—of Christian mysticism, which was created in the third and fourth centuries and flourished down through the twelfth. This layer may well be called the monastic layer, since it was closely tied to the values and practices of monasticism. The third volume, *The Flowering of Mysticism*, will treat the period from the thirteenth century through the sixteenth, a time when new forms of religious life and practice produced a second rich layer which interacted with the monastic component in the later Middle Ages and the Reformation era. These centuries saw the creation of classic "schools" of mysticism, which sought to spread mystical practices to all groups in Christian society through the medium of the vernacular languages, not the learned Latin of the clergy. The fourth volume of *The Presence of God* will be entitled *The Crisis of Mysticism* and will deal with the challenges to Christian mystical ideals from within and without that became evident in the seventeenth century and that have continued to the present. The final part of this last volume will also endeavour to summarize in constructive fashion what this account of Western mysticism means for contemporary reflection on the nature of Christian mysticism.<sup>3</sup>

From this overview we can see that the projected third volume, *The Flowering of Mysticism*, will be most pertinent to our confraternity studies. We eagerly await its publication.

I would like now to offer a brief contribution from my own work with the dramatic traditions of Italian confraternities of the late thirteenth through the fifteenth centuries. I will discuss a play that focusses on a figure that represents the ideals of eremitical and contemplative retreat, Anthony Abbot. He may have provided a model for the laymen who experienced their confraternity as a context preparing them for that "particular kind of encounter between God and the human" which is the goal of mysticism.<sup>4</sup>

The *lauda drammatica*, or vernacular music-drama, in question is from Perugia, in Umbria, a city and region renowned from earliest times for eremitical and contemplative traditions.<sup>5</sup> It is a *lauda* that enacts several incidents in the life of Anthony and may provide an indication of a particularly contemplative orientation of the group that composed it, the confraternity of San Fiorenzo (Florentius).<sup>6</sup> Another indication of this orientation is the connection of this group with the Cistercian Order.

The earliest documentation for the existence of the confraternity of San Fiorenzo dates from the mid-fourteenth century, about the same period in which the Anthony *lauda* would have been composed and performed. It took its name from the church and monastery of San Fiorenzo with which it was connected, both of which were at that time under the control of the Cistercian Order. The confraternity's archives have been dispersed, so it is not possible to learn how close this relationship was, or how strongly the contemplative traditions of the Order influenced the lay group that was, in some way, affiliated with it. The Anthony *lauda* becomes, therefore, a significant piece of evidence that needs to be examined.

Dramatic action takes place at two monasteries and during a journey between them. Anthony complains to his companions that their monastery is not a quiet place and that they must leave it to seek a more suitable one. Once they are established in a new monastery in the desert, Anthony tells them that he must leave to visit Paul the Hermit. He comforts them in their distress and appoints a new abbot. Anthony asks a blessing

on the monastery and the monks sing a prayer to him as the *lauda* ends.

This work is remarkable for what it does *not* dramatize, for neither Anthony's momentous meeting with Paul nor any of his four temptations is included. Instead, the action consists of a series of departures deeper and deeper into solitude, until Anthony declares that he no longer wants to see a human face.

These early *laude drammatiche* had some connection with the offices and devotional rituals of the confraternities, a connection that is not yet clearly understood. From another source we have evidence that the episodes portrayed in the Anthony *lauda* may have had their source in the paraliturgy of the confraternity. As has been said, the San Fiorenzo archives have been dispersed, so their early books of devotion are not known. However, such a book of devotion belonging to the confraternity of St Anthony the Abbot in Arezzo gives us an idea of what that paraliturgy might have been like. This codex, now MS D113 of the Kenneth Spencer Library of the University of Kansas, contains works composed in the fourteenth and fifteenth centuries, mainly vernacular hymns and Latin offices.<sup>7</sup> The usual Latin office of the patron saint contained four lessons regarding the life of Anthony, and the episodes included parallel those dramatized in the Perugian *lauda*. If the Perugian confraternity had at one time possessed a similar Latin office with such lessons, then the vernacular music-drama could be seen as a kind of "translation" not only of the language but also of the genre. Such a consideration allows us to appreciate more fully the devotional quality of early confraternity dramatizations.

The special quality of the Perugian *lauda drammatica* will be made clearer if we compare it with a late fifteenth-century *sacra rappresentazione* (religious play) about Anthony which is the eighth item in the Second Florentine Collection in the Biblioteca Nazionale Centrale di Firenze.<sup>8</sup> This play, like the Perugian *lauda*, affirms the values of eremitical retreat but, unlike the earlier work, included and emphasizes scenes of dramatic tension and theatrical spectacle. An angel announces the performance and states that he will take part in it. Action

begins with Anthony kneeling to pray and then going to seek advice from a hermit about leading a life of penance and perfection. He determines upon such a course but finds that his companions do not share his choice. He then tries to persuade his sister to abandon the world and enter a monastery of enclosed nuns, which she agrees to do only after putting up stiff resistance. When Anthony has sent for the poor and distributed his possessions among them, he returns to the hermit to begin his new life. As he prays, in a simultaneous Hell scene Satan exhorts his companions to tempt the hermit. Thereupon the Spirits for Fornication, Sloth, and Gluttony visit him. Anthony resists with the assistance of the Angel announcer. He then goes to the desert where the Spirit of Avarice waits on a mountain of gold. An episode ensues concerning three evil-doers, Scaramuccia, Tagliagambe, and Karapello, who set out on a journey. Meanwhile, Satan in Hell orders his companions to go to Anthony and beat him, whereupon Jesus appears and heals Anthony's wounds. Anthony journeys through the desert, meets the three evil-doers, and warns them to avoid the mountain of gold. They, instead, seek out the gold and kill each other over its possession. The Spirit of Avarice delivers a speech over their corpses and then returns to Satan in Hell as the play ends.

The Perugian *lauda*, focussing not on the more stage-worthy incidents of Anthony Abbot's life, but rather on his persistent retreat into contemplative solitude may offer us an indication of the particular orientation of the lay confraternity of San Fiorenzo and of the nature of its connection with the rich traditions of the Cistercian Order with which it was connected. Such considerations invite us to explore further aspects of confraternity drama within the broad history of Christina mysticism.

Kathleen C. Falvey  
University of Hawaii

## Notes

<sup>1</sup>*Confraternitas* 3:2 (Fall 1992) 15-20.

<sup>2</sup>Travaux publiés sous la direction de A. Popovic et G. Veinstein (Paris: EHESS, 1986).

<sup>3</sup>*The Foundations of Mysticism. Origins to the Fifth Century* (New York: Crossroad, 1991), pp. xii-xiii.

<sup>4</sup>*Ibid*, p. xvi.

<sup>5</sup>See my "The Italian Saint Play: The Example of Perugia" in *The Saint Play in Medieval Europe*, ed. Clifford Davidson (Kalamazoo: The Medieval Institute Publications, 1986), pp. 183-187.

<sup>6</sup>For the confraternity of San Fiorenzo, see the unpublished dissertation of Anna Maria Jemma, "Le confraternite disciplinate di S. Fiorenzo e di S. Simone in Perugia", Perugia, Università degli Studi, 1969, pp. 35-58. For the *lauda* of Anthony Abbot, I have used the edition of Giuseppe Galli in "I disciplinati dell'Umbria del 1260 e le loro laudi", *Giornale storico della letteratura italiana*, Suppl. 9 (1906), 155-160. I have corrected this text from the original codes, MS A.26 of the Biblioteca Vallicelliana in Rome. I am grateful to the authorities of this library for the privilege of consulting this codex on several occasions.

<sup>7</sup>See Dennis J. Dutschke and Shona Kelly, "Un ritrovato laudario aretino" *Italianistica. Rivista di letteratura italiana* 14:2 (1985) 155-183.

<sup>8</sup>*La rappresentazione di sancto Antonio della barba romito* (Firenze: Antonio Mescomini, 1490 [1495]).

## **Paolo Benvenuti's *Confortorio*: A Movie about a Comforting Confraternity**

A new Italian film, *Confortorio*, brings to the silver screen the last night spent by two Roman Jews awaiting execution in the Castel Sant'Angelo while members of the comforting confraternity of San Giovanni Decollato try their utmost to convert them and "save their souls". The story line is inspired by an actual historical event and drawn from archival documents examined by Simona Foà.

The story takes place in Rome during the night of 23/24 November 1736. Two Jews, found guilty of aggravated theft, are handed over by the Ghetto authorities to the Roman justice system for execution. The system, however, finds itself in a quandary: before it can execute the Jews it must first try to convert them to Christianity and thereby "save their souls". Enter, at this point, the confraternity of San Giovanni Decollato, also known as the Misericordia. The group, composed of Florentine men resident in Rome, is joined by a gamut of other "pious Christians", confessors, preachers, Capuchins, Jesuits, an archbishop and even a rabbi who has, himself, converted—all in an effort to convince the condemned to embrace Christ and die in a state of grace.

The film is directed by Paolo Benvenuti, who has already made a reputation for himself with *Il bacio di Giuda* as an innovative and controversial interpreter of religious "events". In an interview granted to Giovanni Bogani, Benvenuti comments that the confraternity does not show up well: "Certo, la Confraternita non ci fa una gran bella figura". This may very well be due to his own interpretation of the case, his avowed "atheist relationship with Christ" (from the same interview), and a modern judgmental lay bias against confraternities.

The film is produced by Andrea De Gioia for Arsenali Medicei in collaboration with Rai3 (Italy, 1992, colour, 85 min.).

Konrad Eisenbichler  
University of Toronto



"Entry of New Members into the Charité de Sainte-Croix of Bernay", illustration from the confraternity's Register (1797); reproduced from *Le confraternite pugliesi ...* 2, p. 399.

## Thesis Abstracts

Stevens, Kevin M. "Printers, Publishers and Bookseller in Counter-Reformation Milan: A Documentary Study". Ph.D. dissertation, University of Wisconsin-Madison, 1992. 417 pp.

Seeking to fill in a gap in the literature of the publishing industry in sixteenth-century Italy, this dissertation examines the book industry and the lives of its members—printers, publishers and booksellers—in Counter-Reformation Milan. The study breaks with the tendency to spend more time with printed sources and comparatively little with archival documents. By drawing on the rich font of notarial records in the Archivio di Stato in Milan, this study offers an integrated sketch of the larger Milanese book industry, e.g. the technical side of printing, the business relations between bookmen, the importance of patronage and kinship networks, the institutional ties with the Catholic Church, and the dynamics of the commercial book trade.

Because the book industry in late-Cinquecento Milan was noticeably smaller than its counterpart at Venice (the largest in Italy) and could not compete with Venetian bookmen for larger regional and international markets, Milanese booksellers and printers catered primarily to a local market. The steady rise in the population and local economy, the unique geographical position of Milan as a central hub in the commercial trade between France and Italy, and the active role taken by the Counter-Reformation Church to promote printing technology for pastoral ends were important factors contributing to the rise of the Milanese book trade.

Given the nature of the sources used, this study throws light primarily on the business affairs and social milieu of the local bookmen. The work covers primarily the last half of the

sixteenth century and adopts an overall thematic approach. One chapter discusses how the Counter-Reformation church, spear-headed by the efforts of Carlo Borromeo (the archbishop of Milan), patronized printers and booksellers for pastoral ends. The local market for popular print literature is also discussed. Finally, the monograph ends by examining in detail the careers of two powerful Milanese book families, the Da Ponte (printers) and the di Antoni (book merchants).

For students of confraternities and late Renaissance Italy this study will be especially useful. Because Milanese bookmen functioned outside of a traditional guild structure (until 1589), local confraternities addressed in a meaningful way the social welfare and spiritual concerns of local printers and booksellers. What's more, *scuole* put Milanese bookmen in close touch with a wider community of artisans and tradesmen and thus offered an important arena for mixing devotional and vocational interests. Additionally, investigation of one printer's workshop inventory shows that confraternities provided crucial markets for popular religious publications (for example, catechisms and devotionals), and suggest that printers were frequently engaged in "job printing" for local confraternities. Confraternities, in sum, functioned not only as important arenas for defining social and professional relationships, but also offered bookmen an important business outlet in a notoriously risky trade.

\* \* \*

Terpstra, Nicholas. "Belief and Worship: Lay Confraternities in Renaissance Bologna". Ph.D. dissertation, University of Toronto, 1988. vi, 388 pp.

This study examines how Renaissance Italian confraternities functioned as lay-administered and rule-directed worship communities, offering members an alternative to both the parish church and the monastery, and how sixteenth-century religious and social politics undercut this identity. It is based on lay brotherhoods operating in Bologna from the thirteenth century, with

particular emphasis on the fifteenth and sixteenth centuries. The major divisions of the study are: an historical overview; aspects of spirituality; membership procedures and statistics; administration and finances; public charitable and cultic functions. In Bologna the number of confraternities grew in four stages from the mid-thirteenth century, with peaks in the early fourteenth, fifteenth, and sixteenth centuries arising out of peninsular devotional reform movements. Two major types emerged: large *laudesi* groups oriented to praise and public charity, and smaller *battuti* groups oriented to personal penitence. By the mid-sixteenth century, 80 confraternities gathered up to 20% of the adults in a city of 55,000. Lay committees and officers devised collective and individual devotional exercises based on mendicant models, and hired priests to perform sacraments otherwise administered through the local parish. The communities controlled membership through novitiates and disciplinary procedures; most members attended worship regularly and significant proportions retained membership until death. The largely artisanal membership based frequently-revised administrative forms on guild models. Expanding public roles undercut the brotherhoods' broad public base. Social stratification began in the later fifteenth century, particularly among the larger, charitable confraternities. The groups dominated by patricians became wealthy land-holding institutions whose resources were used to expand Bologna's control over the *contado*. By the mid-sixteenth century, local politics and Tridentine reforms had combined to erode the confraternities' artisanal membership, lay autonomy, and devotional purpose, particularly among brotherhoods which fulfilled public charitable and cultic functions.

\* \* \*

Webster, Susan Verdi. "The Processional Sculpture of Penitential Confraternities in Early Modern Seville". Ph.D. dissertation, The University of Texas at Austin, 1992. 366 pp.

The Early Modern period of Spanish history saw tremendous

growth in the numbers and popularity of penitential confraternities. In Seville, at that time the third-largest city in Europe and the gateway to the new World, these groups were integral to the rhythms of secular and religious life. Their activities culminated each year during Holy Week when they staged lavish public processions for which they commissioned elaborately carved and polychromed wooden sculptures. Through their sculptural commissions and their penitential processions, the confraternities made significant contributions to the religious and artistic life of Early Modern Seville. The activities of the confraternities as artistic patrons has never been systematically examine in the literature.

Although some evidence of previous processional images exists, the penitential confraternities were responsible for popularizing and fully developing this form of sculpture. Because of their specialized patronage and function, the processional images of the penitential confraternities merit consideration as a distinct sculptural genre, since they bear unique characteristics that significantly distinguish them from other types of sculpture. During this time, the sculptures were equipped with moveable limbs, glass eyes and tears, wigs of human hair, and extremely natural polychromy of the flesh tones. A thorough investigation of documents of commission, confraternity records, and contemporary chronicles reveals that these images were specifically designed to address and affect a public audience. This type of sculpture came to function on multiple levels, both secular and spiritual.

This dissertation first investigates the origins and development of the penitential confraternities in order to establish the unique characteristics of the patrons: It then examines the evolution and morphology of the sculptures, and establishes their essential and distinguishing features. Finally, it explores the experiential dynamic that occurred between image and audience in the context of the penitential procession, and assesses the artistic significance of these sculptures for the religious and artistic life of Early Modern Seville.

## News

The Society is sponsoring three sessions on confraternities at the **28th International Congress on Medieval Studies**, University of Western Michigan, Kalamazoo, Mich. (6-9 May 1993). They are as follows:

Session 1: Saints and Confraternities. Liana Bertoldi Lenoci (Bari, Italy) "Saints and Confraternities in Southern Italy from the 15th to the 17th century"; Paul Trio (Leuven, Belgium) "Confraternities and Their Patrons in Ghent during the Middle Ages"; Ludovica Sebregondi (Florence, Italy) "The Frescoes in the Oratory of the Buonomini di San Martino in Florence: An Hypothesis for a New Interpretation"; Andreas Koechert (Guatemala City, Guatemala) "Veneration of Saints in an Indigenous Guatemalan Highland Community".

Session 2: Liturgy and Paraliturg. Paola Pavan (Rome, Italy) "The Confraternity of the Saviour *ad Sancta Sanctorum*"; Catherine Vincent (Paris, France) "The Patron Saint's Day in Medieval Charities: Liturgical and Paraliturgical Forms for the Spirit of Brotherhood and Remembrance"; Dagmar Bechtloff (Hamburg, Germany) "Indian Confraternities: Their Function and the Way They Saw Themselves in Colonial Mexico".

Session 3: Theoretical Approaches. Geoffrey Martin (Oxford, England) "Temporal Perceptions of Confraternity"; Jennifer Fisk Rondeau (Indianapolis, Indiana) "Texts, Language, and Theory in Confraternity Studies"; Kathleen C. Falvey (Honolulu, Hawaii) "Negotiating the Tensions between 'Lay' and 'Religious'".

All three sessions were organized by the Society President, Kathleen Falvey. For further information on the Congress, call Otto Gründler, at (616) 387-4145; fax 387-4150.

At the end of the three sessions, participants and interested friends are invited to gather together for a festive dinner. As we did last year, we will go to a restaurant in town for appropriate celebrations and conviviality (*pace* Luther).

**Call for papers.** The Society will sponsor sessions on confraternities at the 1994 Medieval Congress at Kalamazoo. Contact Otto Gründler, International Congress on Medieval Studies, The Medieval Institute, Western Michigan University, Kalamazoo, Mich. 49008-3851, USA. Tel: (616) 387-4145; fax 387-4150; ask for the "Call for Papers" and then look us up in the "Sponsored Sessions" under "Society for Confraternity Studies". The deadline for proposals is 15 September.

The Society is sponsoring four sessions on confraternities at the next **Sixteenth Century Studies Conference**, St Louis, Missouri, 8-11 December 1994. They are:

Session 1: Subversion and Devotion in Spanish Confraternities. Chair and commentator: Mark D. Johnston (Illinois State University). Miguel Luis López Muñoz (Universidad de Granada) "Control of Penitential Fraternities and Disciplinary Processions in Sixteenth-century Granada"; Immaculada Arias de Saavedra Alfas (Universidad de Granada) "Intervention by the

Crown in Fraternities and Trade Guilds during the Sixteenth Century"; Elena Sánchez de Mada-riaga (Universidad Autónoma de Madrid) "From Brother to Slave: Religious *esclavitudes* in Seventeenth-century Madrid".

Session 2: Confraternal Charity and Urban Society in Italy. Chair and commentator: Konrad Eisenbichler (University of Toronto). Liana Bertoldi Lenoci (Università di Bari) "Roles of Confraternal Associations, 1450-1650: The Example of Puglia"; Michelle M. Fontaine (University of Arkansas at Little Rock) "Organizing Charity: Confraternities, Episcopal Direction, and Municipal Control in Tridentine Modena"; Nicholas Terpstra (University of Regina) "*Innocenti* to *Bastardini*: Lay Brothers, City Fathers, and Orphaned Children in Early Modern Bologna".

Session 3: Confraternities and the Visual Arts: Rome. Chair and commentator: Barbara Wisch (SUNY Cortland). Louise S. Bross (University of Chicago) "Papal Power and Confraternal Patronage: The Decorations of Santo Spirito in Sassia during the Reign of Pius V"; Barbara Sabatine Hoffman (Santa Clara University) "Educating the *Vergini miserabili* of Rome: A Confraternity's Quest for Spiritual Reform"; Susan E. Wegner (Bowdoin College) "Painting, Power and Piety: St Catherine's Companies in Siena and Rome, 1550-1625".

Session 4: Confraternities and the Visual Arts: Italy and Spain. Chair and commentator: Diane Cole Ahl (Lafayette College). Barbara Wisch (SUNY Cortland) "Passionate Play, Serious

Entertainments: Holy Week Celebrations of the Roman Confraternity of the Gonfalone"; Susan Verdi Webster (University of St. Thomas) "*Deus ex sculptura*: The Art and Ritual of Penitential Confraternities in Early Modern Seville"; Louisa Matthew (Union College) "Lorenzo Lotto's Altarpiece for the Jesi Confraternity of the Buon Gesù: Transformations of a Fifteenth-century Image"; Liana Bertoldi Lenoci (Università di Trieste) "Art and Devotion in the Works Commissioned by Confraternities in Apulia".

Sessions 1 and 2 have been organized by Nicholas Terpstra, sessions 3 and 4 by Barbara Wisch and Diane Cole Ahl.

**Call for papers.** The Society will sponsor sessions on confraternities at the 1994 Sixteenth Century Studies Conference, to be held in Toronto (Canada), 27-29 October 1994. Papers on all aspects of European confraternities are invited. A session will be set aside for papers dealing with northern European confraternities or with the fate of confraternities in cities and states that adopted the Protestant Reformation. Contact Nicholas Terpstra, Luther College, University of Regina, Regina SK, Canada, S4S 0A2. Tel: (306) 585-5047; fax 585-5267.

In 1992 the Society received 14 books and 43 offprints for deposit into the **Confraternities Collection**. All items were listed in the "Publications Received" section of last year's *Confraternitas*. This brings the total donations to the collection since 1990 to 40 books and 158 articles. On behalf of the entire membership, the President and Editors wish to express their deeply felt thanks to all who contributed in this manner to the development of the collection. And they encourage all colleagues to continue sending offprints, books, and duplicates to the editors at the address on the inside cover so that the "Confraternities Collection" may become a major resource for scholars in our field.

Copies of *Confraternities in the Renaissance*, the special issue of the journal *Renaissance and Reformation / Renaissance et Reforme* 25:1 (1989) 171 pp. are still available for purchase. Send a note and a cheque for \$14 to Renaissance and Reformation, Victoria College, University of Toronto, Toronto, Canada M5S 1K7. The volume contains nine articles dealing with medieval and Renaissance confraternities throughout Europe.

Dorothy F. Glass, editor of the newsletter of the **International Center of Medieval Art**, at The Cloisters, invites our members to consider submitting information or materials for publication in the *ICMA Newsletter*. She also invites those of our members who edit similar newsletters to consider an exchange of publications. Please write to her at: International Center of Medieval Art, The Cloisters, Fort Tryon Park, New York, NY 10040, USA. Tel: (212) 928-1146; fax 795-3640.



Lorenzo di Credi, "Madonna with Child and Saints Sebastian and John the Evangelist", Cambridge, Fitzwilliam Museum, inv. 2932; preliminary drawing (?) for the altarpiece for the confraternity of San Sebastiano, Florence (c.1516); reproduced from *Il disegno fiorentino ...* p. 165.

## Members' Forum

**Susan Verdi Webster** recently completed her doctoral dissertation at the University of Texas-Austin on the processional sculpture of penitential confraternities in Early Modern Seville. The manuscript is currently under consideration for publication with a major university press. Dr Webster is beginning a research program involving the indigenous confraternities of Colonial Mexico, specifically in the states of Puebla and Tlaxcala, where she will be travelling during the summer of 1993. She is wondering whether any SCS member is working on Colonial confraternities. She is also interested in sharing information and/or expenses with anyone working in that region. She can be reached at: Mail No. 4001, Dept of Art History, University of St Thomas, 2115 Summitt Avenue, St Paul, Minnesota 55105-1096, USA.

**Jack Wasserman** (Emeritus, Temple University, Philadelphia) is working on a book on Pontormo's altarpiece of the *Virgin and Child with St Anne* (originally for the church of the Benedictine nuns of St. Anne in Verzaia, and now at the Louvre). In this context, he is seeking information on Vasari's description of Pontormo's patron as the "captain and family of the palace". He believes Vasari is referring to the captain of the palace guards, the guards themselves, and a variety of other employees of the Signoria over whom he may have had jurisdiction. He speculates that the motivation behind the commission was that the group belonged to a confraternity, guild, or other association whose patron saint was St Anne, and whose spiritual seat was the church of St Anne in Verzaia. Scholars who may help to clarify this crux may contact him at: 409 Pine Street, Philadelphia, PA 19106, USA.

**Phillip Earenfight** (doctoral candidate, Rutgers University) is preparing a dissertation entitled "The Loggia della Misericordia e del Bigallo in Florence and the Early Renaissance Loggia". This study will investigate how the Compagnia Maggiore di Santa Maria della Misericordia and their later co-resident, the Compagnia Maggiore di Santa Maria del Bigallo expressed their religious and civic roles in Florentine society through the construction, decoration, and administration of the loggia and residence. The study will focus on the loggia's various decorative cycles, the significance and suitability of the loggia as a building type for a Trecento confraternity, and its relationship to Orsanmichele and the Loggia della Signoria. Interested scholars are invited to contact Mr Earenfight at the Dept of Art History, Voorhees Hall, Rutgers University, New Brunswick, NJ 08903, USA.

Confraternity studies are getting into bibliographies! One of our readers has pointed out to us that the collection *Crossing the Boundaries: Christian Piety and the Arts in Italian Medieval and Renaissance Confraternities* (Kalamazoo, 1991) is entered in the introductory bibliography to Craig Hugh Smyth's *Mannerism and 'Maniera'* (Vienna: IRSA, 1992) and that Frederick J. McGinness devotes several pages to confraternities in his "The Counter Reformation in Italy" in *Reformation Europe: A Guide to Research. II*, ed. William S. Maltby (St Louis: Center for Reformation Research, 1992), with nutshell references to the works of Pullan (1970), Black (1989), Zardin (1981), Chatellier (1989), Paglia (1980, 1982), Signorotto (1989), Norberg (1988), and Bossy (1970). There still is, however, no entry "confraternities" in the subject listings of major annual bibliographies. We hope our work will soon come to the attention of compilers of bibliographies who will then provide a listing "confraternities" in their subject indices.

**The Medieval Institute Press** (Kalamazoo, Western Michigan University), which published the collection *Crossing the Boundaries: Christian Piety and the Arts in Italian Medieval and Re-*

*naissance Confraternities* (1991) and Cyrilla Barr's *The Monophonic Lauda and the Lay Religious Confraternities of Tuscany and Umbria in the Late Middle Ages* (1988) is asking us to help them distribute the two works. We therefore encourage our readers to recommend to their libraries the acquisition of these works on confraternities and thus foster the growth of studies—and the success of publications—in our field.



Gaspar Hovic, "The Risen Christ with Confraternity Brothers" (16th cent.); Confraternita del SS. Sacramento, Chiesa Matrice, Palo del Colle; reproduced from *Le confraternite pugliesi ... 2*, cover.



"Madonna and Child with Brothers of the Confraternity of San Cleto" (1537), Ruvo, Church of the Carmine; reproduced from *Le confraternite pugliesi ...* 2, p. 620.

## Reviews

*The Dublin Guild Merchant Roll, c.1190-1265*, ed. Philomena Connolly and Geoffrey Martin. First supplement to the *Calendar of Ancient Records of Dublin* (Dublin: Dublin Corporation, 1992), xxiv, 159 pp., 6 plates.

As the first supplement in the *Calendar of Ancient Records of Dublin* series, and in commemoration of the Octocentenary of the Dublin municipality, Philomena Connolly and Geoffrey Martin's edition of the Dublin Guild Merchant Roll (hence DGMR) represents the first complete transcription of this important document since it was first unearthed by J.T. Gilbert in 1866 in the muniment room of the Dublin Corporation.

The DGMR itself comprises 43 parchment membranes which bear the names and entrance fees of over 8,400 members of the Dublin Merchant Guild enrolled annually from the years 1190-1265. The first heading does not appear until the 11th membrane, which suggests that an earlier portion has been lost. Philomena Connolly's transcription preserves the double column format of the original roll. Latin headings are retained as well as the Latin, French, or English spellings of names, towns and occupations. The footnotes provide marginalia, interlinear writing, and additions and omissions to the roll. The vertical strokes and mathematical shorthand used in the original DGMR for the entrance fees to the guild have been changed to arabic numerals and, where possible, Christian years have been added in brackets next to the regnal years or when the provosts or *prepositura* mentioned in the headings can be dated. Further, there are six plates dispersed throughout the volume showing various drawings found in the margins.

A series of useful appendices and indices follow the transcription. Appendix I provides a list of provosts and their years in office according to the headings found in the DGMR. Appendix II contains the "Roll of Free Citizens of the City of Dublin" previously printed by Gilbert in his *Historic and Municipal Documents of Ireland, 1172-1320* (1870). Although the Roll of Free Citizens covers only the years 1234-1249, names that appear in the DGMR and not in the Roll of Free Citizens indicate, interestingly enough, that enlistment in the merchant guild did not necessarily mean enrollment as a free citizen. Appendix III provides a total count by year of people admitted to both the DGMR and the Roll of Free Citizens. Appendix IV provides a codicological analysis of the parchment membranes and the binding of the DGMR. Each membrane is given a physical description including length, width and thickness of the parchment.

Following the appendices, a place-name index provides an index to the places of origin of the guildsmen with their alternate spellings and an index to occupations provides a list of professions found in both rolls.

As Geoffrey Martin writes in his introduction, the DGMR is perhaps one of the best preserved but certainly the earliest and most striking document of its kind to survive in Britain and Ireland. One has only to survey the wide variety of places of origin and occupations to get an idea of the breadth and vitality of this medieval guild. Philomena Connolly's transcription retains this document's uniqueness, while the appendices and indices establish a firm foundation for future research.

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Maci, Carmine. *Le confraternite della città e della diocesi di Lecce*, Centro Ricerche di Storia Religiosa in Puglia (Fasano: Schena Editore, 1991), 124 pp. L. 10,000.

The volume provides brief historical introductions to several hundred confraternities known to have been located in the city of Lecce and the surrounding extra-urban diocesan territory. The entries are heavily annotated with evidence from the archiepiscopal archives in Lecce, the Vatican archives, pastoral visitation records, etc. Both the *schede* and Maci's introductory comments will be most useful for those interested in the modern history of corporative life in the region. Only a handful of the associations (apparently all within the city) have attested pre-Tridentine foundation dates, and most of the cited material is from the 17th century or later. A transcription of the previously unpublished 1656 *Regole* of the Congregazione dell'Immacolata Concezione della Beata Vergine Maria in San Pietro in Lama is published as an appendix.

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*Il disegno fiorentino del tempo di Lorenzo il Magnifico*. Exhibition presented by the Ministero per i Beni Culturali e Ambientali and the Uffizi, Gabinetto Disegni e Stampe, 8 April - 5 July 1992; curator Annamaria Petioli Tofani; catalogue Milan, Silvana Editoriale, 1992.

Mounted as part of the celebrations honouring the 500th anniversary of Lorenzo de' Medici's death, the exhibition consisted of a breathtaking assembly of Quattrocento drawings that offered an exquisite picture of the activity of drawing in Laurentian Florence.

The catalogue illustrates the curator's aim of allowing the drawings themselves to serve as documents for a better

understanding of artistic culture in late Quattrocento Florence. The need to state so clearly what one might suppose to be a working principle for exhibitions of this kind springs, as Tofani observes in her introduction, from the peculiar importance of drawing for the Florentine artistic tradition. Understood to be as much an aesthetic concept as a graphic technique, drawing has been considered the central characteristic of Florentine art since Giorgio Vasari first wrote about it. Comprehensive statements such as Vasari's are lacking, however, from Lorenzo's time when key figures in Vasari's account of drawing, for example Michelangelo, were formed. As a result, Tofani suggests that in the absence of such written documentation we must rely on the drawings themselves to serve as witness.

With this in mind, Tofani chose works that were especially characteristic of how drawings were perceived and used during Lorenzo's time. She then arranged them thematically according to specific drawing concerns of the day in an attempt to maximize their ability to illustrate the genre. Thirteen of the fourteen sections of the catalogue adhere to such themes as drawing exercises from ancient and modern models, from the human figure, and from draperies. Other sections treat topics like portraiture, landscape, preliminary sketches, studies for compositions, preparatory cartoons, and scientific and architectural drawings. The last section presents in a more monographic style the drawings of Botticelli, the late Quattrocento artist who was most involved with the Medici circle.

For scholars studying confraternal art, the catalogue has both a general and a specific use. On the general level, any attempt to assess adequately the role of confraternities as patrons must be informed by a knowledge of the artistic concerns of the day, and this forms the focus of the catalogue. On a specific level, Tofani's section on compositional studies makes this necessity concrete. Some of the drawings themselves have direct connections with confraternities. Among the drawings exhibited, for example, is a study of Lorenzo di Credi's *Madonna and Saints*, now in Dresden. Originally commissioned by the Com-

pagnia di San Sebastiano in Florence, the work invites closer scrutiny of the artist/patron relationship.

Rebekah Smick  
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Liana Bertoldi Lenoci, *Il sinodo di Giovinazzo. 1566. Studio e testo originale*. Biblioteca della ricerca, Puglia Storica 2. Edited by Giovanni Pinto (Fasano di Brindisi: Schena Editore, 1989), 104 pp. L. 18,000.

This is the second volume in a series dedicated to research on and publication of the documents left by provincial councils, diocesan synods, pastoral visitations, and *relationes ad limina* in Puglia between the close of the Council of Trent in 1563 and the end of the seventeenth century. The editors have chosen to publish these documents in chronological order. Thus, Bertoldi Lenoci presents in this short volume an analysis of the decrees of the 1566 synod of Giovinazzo (pp. 30-68) and the decrees themselves in an accompanying appendix (pp. 69-104).

The synod of 1566, under the direction of bishop Juan Antolinez Brecianos de la Riveira, was the first diocesan synod in Giovinazzo following the closure of the Council of Trent. Its decrees, therefore, reflect the earliest attempts to implement the reforms of Trent in this diocese in Puglia. Antolinez had himself been a member of the Council and was eager to establish its reforms in his diocese. The decrees are an indication of Antolinez's concerns for the religious practices of the clergy and the laity of his diocese. Bertoldi Lenoci considers them a valuable source for studying popular religion as long as they are used in conjunction with other documents that are more closely linked to local realities rather than tridentine ideals (p. 68).

An introductory chapter by Giovanni Pinto (pp. 5-28), the director of the Centro Ricerche di Storia Religiosa in Puglia, offers the reader a description of the broader provincial back-

ground of the synod of Giovinazzo by placing it in the context of the provincial councils of Bari that took place in the century following Trent. He highlights the problems and the opportunities facing scholars who study the variety of ecclesiastical materials available for this period. He sees the provincial councils and diocesan synods as the link between general norms and the multiplicity of diocesan realities in which such norms had to be applied (p. 7).

The transcription of the statutes of the synod of Giovinazzo should be read carefully in conjunction with the analysis by Bertoldi Lenoci. This is not only because of their intrinsic value, but also on account of the fact that in more than one place either the Latin transcription has been misinterpreted in the analysis or the transcription itself has been incorrectly printed (compare the reference on p. 88 to those in minor orders in the statute "De sacramento ordinis" with the explanation of the statute in the analysis on p. 52).

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Oretta Muzzi, *Le confraternite di San Donato in Poggio. Solidarietà e religiosità in un comune rurale* (San Donato in Poggio: Associazione Culturale San Donato in Poggio, 1992), 59 pp.

Muzzi describes the place of confraternal organizations in the life of the rural commune of San Donato in Poggio from the late Middle Ages to the 17th century. Her principle theme is the transformation of confraternities from lay organizations neatly intertwined with communal institutions in the Middle Ages to ones that came to stand aside from institutions of civic solidarity and reflected a clericalized tridentine Catholicism. After a brief introductory section on the social role of Italian confraternities

generally, Muzzi's research focuses on three separate organizations in San Donato.

First she examines the confraternity of Santa Maria della Neve (pp. 13-23). This, the earliest of the confraternities here examined, dated from the 14th century. Her primary sources are the 1474 statutes of the confraternity, included as an appendix on pp. 37-42. Muzzi argues that the foundation of the commune and the confraternity were simultaneous and may be seen as an indication of the close bonds between communal and religious institutions of solidarity. Thus, the role of the hospital of the confraternity is significant as an example of lay initiative in the area of social solidarity (p. 16). This close bond between commune and confraternity was weakened over the course of the 15th century as the importance of the commune declined in the face of other stronger political units (p. 17).

For the period after the Council of Trent Muzzi studies the confraternities of the Rosario and of Sant'Antonio. The statutes of the former have been lost, leaving the researcher to rely on limited registers of the company (pp. 23-26). Muzzi presents the confraternity of the Rosario as an example of tridentine universalism. The devotions to Mary, in particular the *Psalterium beate Marie*, are taken as signs of "universalismo cattolico". In addition, the works of the confraternity are shown to be increasingly focused on the *cultus* rather than on the works that are of a social nature (p. 26).

The *centuria* of Sant'Antonio existed in San Donato no later than 1666. Muzzi relies on the statutes of this organization, also included as an appendix (pp. 47-53). This confraternity, Muzzi argues, is characterized by religious formalism and control by the local *pievano*, who is not simply a member but the *correttore* of the confraternity (p. 28). The group focused on spiritual works of piety. The only corporal works of mercy in which they engaged were the funerals of members. Thus, devotion was an entirely internal affair. Social solidarity and links to the local commune are not evident.

The appendices provide the reader not only with the above-mentioned statutes, but also with ecclesiastical approba-

tions and a list of the goods of the hospital and confraternity of Santa Maria della Neve taken from the 1427 Florentine catasto.

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Bernardi, Claudio. *La drammaturgia della Settimana Santa in Italia*. La città e lo spettacolo, 2 (Milano: Vita e Pensiero, 1991), 554 pp., 35 ill.

The volume examines the Easter Week celebrations in Italy from a variety of points of departure—history, festivity, theatre, anthropology, popular piety, ritual, etc. In his "Introduction" (pp. 3-10) the author argues for an interdisciplinary approach to the week-long series of events culminating on Easter Sunday and points out that this period of collective festivity has remained particularly important in Italy not only because of that society's Judeo-Christian traditions, but also because the Easter festivities themselves offer a totality of ritual, expressive, and symbolic aspects not to be found in other feasts (p. 8). At the basis of this study, however, is the author's own interest in public festivity as theatre, that is, as a "collective dramaturgy that finds its fullest expression in the festive act" (p. 9).

The study is divided into three major sections. The first, "Pasqua, la festa delle feste" (pp. 11-45), traces the development of Easter celebrations from their origins in the springtime feast of ancient nomadic tribes in the Middle East to early and Medieval Christian celebrations up to the 10th century. The second section, "La Settimana Santa in Italia. Il quadro festivo" (pp. 47-161), examines the various components of the festivities in chronological sequence from Palm Sunday to Easter. The third and longest section, "Il dramma pasquale nella storia" (pp. 163-504), traces various developments in the feast from the 10th century to the present. A conclusion (pp. 505-513), and three indices (names, places, and subject) bring the volume to a close.

Confraternities played an important—and quite visible—role in certain moments of the Easter Week festivities. For example, they participated significantly in the Good Friday processions, often providing a vivid and, literally, bloody reminder of Christ's suffering. The author thus mentions confraternities throughout the volume. He also devotes several subsections to confraternity practices. He describes, for example, confraternity visits to the "Sepulchres" set up in churches and oratories, penitential and flagellant processions, Easter celebrations in confraternities in Assisi, Perugia, Rome, the Veneto and Abruzzo, etc.

Although the major emphasis of the volume is on the theatricality and dramatic context of the Easter "feast" as a whole, scholars working on confraternities will find the book useful for the information on rituals and devotional practices in which confraternities themselves also participated.

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Benvenuti Papi, Anna. *"In castro poenitentiae". Santità e società femminile nell'Italia medievale*. Italia Sacra Studi e Documenti di Storia Ecclesiastica, 45 (Roma: Herder Editrice, 1990), xxxii, 713 pp. ISBN 88-85876-12-9

This rather hefty volume is a collection of many of the author's previously published articles on women and religion in Tuscany in the 13th and 14th centuries. Aside from bringing together and thus making readily accessible articles published over the course of the past fifteen years in a variety of venues—from conference proceedings to journals—that are not always easy to find, the volume illustrates the development, and hence the general direction of research into female religiosity in late-medieval/early Renaissance Europe. Such research has pointed to the relation-

ship extant between the Mendicant orders and the urban milieu in which the Mendicants functioned, and to the development, in line with their new devotional propositions, of a different and more open approach to pastoral work, one from which women, in particular, would reap great benefit (pp. xvii-xviii).

The author acknowledges that one of the difficulties in examining this new religiosity in women lies in the fact that the "memory" of it is exclusively "male" (p. xix). However, through a methodology akin to an "archeology of silence" (as she calls it), the author identifies and examines documents that allow her to see a growth of "female vocation" that reverses the reduction precipitated by the benedictine reforms of the earlier centuries (p. xix).

Scholars working on confraternities will be especially interested in Benvenuti Papi's examination of women in convents, tertiary orders, confraternities, and other such institutions. Although the study is limited to Tuscany, the presence of many women subsequently canonized or declared blessed points to the fervour and vitality of female religiosity in that region and in those centuries.

The volume opens with a preface by André Vauchez in which he contextualizes the author's work within the tradition of Grundmann, Meersseman, McDonnell and Le Goff. In the "Premessa" (pp. xv-xxix) Benvenuti Papi briefly traces the development of recent scholarship on women mystics and female religiosity through a bibliography of congresses (with their proceedings) and major publications in the field. The body of the volume is divided into six sections drawn, as mentioned above, from previously published articles that have been revised, brought up to date, and corrected in order to give the volume a clearer focus and greater unity. The sections are: "La città e i mendicanti" (pp. 1-98); "Una terra di sante e di città" (pp. 99-168); "Santità e quotidiano" (pp. 169-259); "Velut in sepulcro" (pp. 261-414); "Le donne di Giovanni Colombini" (pp. 415-528; this section is an original contribution, not drawn from previous articles); "In castro poenitentiae" (pp. 529-665). A thorough index complements and enriches the volume.

The volume is an important contribution to the study of women, spirituality, and institutions in the late Middle Ages and early Renaissance.

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*Le confraternite pugliesi in età moderna. 2. Atti del Seminario Internazionale di Studi, 27-29 Aprile 1989*, ed. Liana Bertoldi Lenoci. Biblioteca della Ricerca Puglia Storica No. 3 (Fasano: Schena Editore, 1990). 1030, [48] pp. ISBN 88-7514-462-1. L. 65,000 [for contents, see the entry under Publications Received, below]

This volume contains the proceedings of the second conference on confraternities in the Puglia (Italy), organized by the Centro Ricerche di Storia Religiosa di Puglia. It complements and completes the studies contained in volume 1 (1988) [see *Confraternitas* 1:2, 1990, pp. 24-25]. The articles range chronologically from the Middle Ages to the present day, with an expressed emphasis on the historical, juridical, and devotional aspects of confraternities. Considerable importance is given to documentary sources conserved in the most diverse places to stress their prominence in the methodology employed which, in the case of this publication, often echoes the French school of religious history and sociology.

While remaining true to the objective of interpreting the data in light of the reality of the Puglia, the volume also includes research on the confraternities of Normandy and on Italian manuscripts in the cathedral of Toledo in order to render the "pugliesità" of these confraternities in the broader context of Christian Europe.

This study also goes beyond religious and devotional history to encompass the socio-economic and cultural character

of confraternities in Puglia. All confraternities, both "noble" and "poor", are united by the common elements of fear and hope. Fear is interpreted in both the sense of anxiety over periodic secular difficulties and fear of death. Each article, in one form or another, shows how the solidarity provided by confraternities helps members confront these uncertainties.

Like the first volume, this second volume also contains a wealth of information on a variety of aspects of confraternal life. It is valuable for the many records (statutes, letters, etc.) which shed light on the membership, activities, and finances of each confraternity studied. Furthermore, many illustrations record the iconographic and architectural patrimony, as well as contemporary activities of confraternities in the region.

There is an index, and a 30 page summary of all the articles published in the two volumes (1988 and 1990).

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## Publications Received

The following publications have been received by the SCS and have been deposited into the Confraternities Collection at the Centre for Reformation and Renaissance Studies (Toronto). Colleagues and friends are encouraged to send copies of their publications to the attention of the editors for inclusion in this listing.

Barbina, Maria Tore. "Appunti per l'analisi linguistica di un testo friulano del XVI-XVII secolo" *Ce fastu?*, Rivista della Società Filologica Friulana "Graziadio I. Ascoli", 60:1 (1984) 131-136. [analysis of a short 1594 text from the Pia Casa delle Zitelle, Udine]

Barbina, Maria Tore. "Documento per una storia delle valli del Natisone: Il Registro dei Camerari della Veneranda Chiesa della B.V., S. Leonardo e S. Dorigo di Ruoda di Schiavonia", *Cultura in Friuli* (Udine: Società Filologica Friulana, 1988), pp. 157-192.

Barbina, Maria Tore. "Archivio delle chiese di Rodda di Pulfero: gli ultimi documenti" *Ce fastu?*, Rivista della Società Filologica Friulana "Graziadio I. Ascoli", 67:1 (1991) 129-146.

Benvenuti Papi, Anna. "*In castro poenitentiae*". *Santità e società femminile nell'Italia medievale*. Italia Sacra Studi e Documenti di Storia Ecclesiastica, 45 (Roma: Herder Editrice, 1990), xxxii, 713 pp. ISBN 88-85876-12-9. [see review above]

Bernardi, Claudio. *La drammaturgia della Settimana Santa in Italia*. La città e lo spettacolo, 2 (Milano: Vita e Pensiero, 1991), 554 pp., 35 ill. [see review above]

Bertoldi Lenoci, Liana. *Il Sinodo di Giovinazzo. 1566. Studio e testo originale a cura di Giovanni Pinto*. Biblioteca della Ricerca Puglia Storica No. 2 (Fasano: Schena Editore, 1990), 104 pp. ISBN 88-7514-389-7. L. 18,000. [see review above]

Burchi, Guido. "Vita musicale e spettacoli alla Compagnia della Scala di Firenze fra il 1560 e il 1675" *Note d'Archivio per la Storia Musicale*, n.s. 1 (1983) 9-50.

*Civiltà dell'amore*. Periodico a cura delle Misericordie e delle Confraternite d'Italia per la promozione del volontariato socio-sanitario e della solidarietà. Vol. 4 Nos. 9-12 (Sept.-Dec. 1992).

Colilli, Paul. Review of *Crossing the Boundaries: Christian Piety and the Arts in Italian Medieval and Renaissance Confraternities* (Kalamazoo, Mich.: Western Michigan University, 1991) in *Annali d'Italianistica*, vol. 10 (1992) 351-352.

*Le confraternite pugliesi in età moderna. 2. Atti del Seminario Internazionale di Studi, 27-29 Aprile 1989*, ed. Liana Bertoldi Lenoci. Biblioteca della Ricerca Puglia Storica No. 3 (Fasano: Schena Editore, 1990). 1030, [48] pp. ISBN 88-7514-462-1. L. 65,000. [Contains: L. Bertoldi Lenoci, "Presentazione" pp. 9-12; F.M. De Robertis "Collegia cultorum e confraternite medioevali: ininterrotta tradizione statutaria nell'Italia Meridionale?" pp. 29-40; F. Cardini, "L'ideologia della pietà nel mondo medioevale" pp. 41-46; G. Pinto "Natura giuridica delle confraternite" pp. 47-62; C. Gelao "L'iconografia della madonna di Costantinopoli in Terra di Bari. Culto confraternale e devozione" pp. 63-90; R. Mastrulli "I 'Capitula' di S. Leonardo di Troia (1478)" pp. 91-110; A. García y García - R. González Ruiz "Manuscritos italianos en el 'Fondo Zelada' de la Catedral de Toledo" pp. 111-122; D. Porcaro Massafra "Le fonti archi-

vistiche sulle confraternite della provincia di Bari: primi risultati di un censimento" pp. 123-228; G. Dibenedetto "Fonti documentarie per la storia delle confraternite laicali nel XIX secolo conservate nell'Archivio di Stato di Bari" pp. 229-236; G. Maiorano, ed. "Il Consiglio Generale degli ospizi di Terra di Bari: fonte per la storia delle confraternite" pp. 237-312; D. Donofrio Del Vecchio "Associazionismo laicale nella Puglia Dauna: la diocesi di Lucera" pp. 313-336; M. Spedicato "Le confraternite della diocesi di San Severo in epoca moderna: aspetti istituzionali e religiosi" pp. 337-346; M. Pasculli Ferrara "La chiesa della confraternita dell'Orazione e Morte di Nostro Signore a San Severo: S. Maria della Pietà" pp. 347-386; "Nicole Aubé "Les confréries de charité normandes" pp. 387-408; G. Esposito "L'attività confraternale dei Domenicani in Puglia in età moderna" pp. 409-440; E. Boaga "Per la storia delle confraternite del Carmine in Puglia" pp. 441-462; C. and N. Serricchio "Esempi di associazionismo laicale nell'archidiocesi di Manfredonia" pp. 463-484; M. Stuppiello "La realtà confraternale a Cerignola (secc. XVI-XX)" pp. 485-514; T. Berloco "Economia delle 'masserie' della confraternita del SS.mo Rosario in Altamura nel XVIII secolo" pp. 515-568; C. Fierro Di Nardi "Risultati di una prima indagine sulla realtà confraternale della diocesi di Andria. Andria e Minervino" pp. 569-582; L. Iacobone "Risultati di una prima indagine sulla realtà confraternale nella diocesi di Andria. Canosa" pp. 583-592; F. Di Paolo "Le confraternite della diocesi di Ruvo (secc. XVI-XX)" pp. 593-622; S. Zirioni "Le confraternite laicali in Acquaviva dal XVI al XX secolo" pp. 623-644; G. Di Molfetta "Confraternite e regime pastorale nella città-diocesi di Bisceglie nei secoli XVI-XVII" pp. 645-674; L.M. de Palma "Forme associative di vita cristiana in età moderna nella diocesi di Molfetta" pp. 675-677; G. Poli "Aspetti patrimoniali delle confraternite di Molfetta tra XVII e XVIII secolo. (Primi risultati ed ipotesi di ricerca)" pp. 678-706; L. Bertoldi Lenoci "Associazionismo laicale barese: una città, una diocesi, ieri e oggi" pp. 707-776; S. Milillo "Le confraternite bitontine in età moderna: vescovi e confraternite" pp. 777-788; M. Lanera "Le confraternite del 'Monstrum Apuliae' (1550-1810)" pp. 789-814;

A. Latorre "Vita confraternale a Fasano, chiesa 'Nullius Dioce-si' del Baliaggio di S. Stefano" pp. 815-834; L. Bertoldi Lenoci "Risultati di una prima indagine sulle istituzioni laicali nella diocesi di Castellaneta. Confraternite, ospedali, Monti di Pietà" pp. 835-848; A. Alemanno "Le confraternite postridentine della diocesi di Mottola nelle Relationes ad limina dell'archivio capitolare S. Maria Assunta" pp. 849-862; V. De Marco "L'istituzione confraternale nei 'casali' tarantini nell'età moderna" pp. 863-874; C.T. Turrisi "Associazionismo laicale nella diocesi di Oria in età moderna" pp. 875-902; C. Maci "Le confraternite di Lecce e Diocesi. Dati essenziali e annotazioni" pp. 903-976; A. Barbino "Le confraternite della diocesi di Gallipoli dal 1500 al 1900" pp. 977-998; S. Palese "Le confraternite dell'estremo Salento in età moderna" pp. 999-1008; L. Bertoldi Lenoci "Discorso di chiusura" pp. 1009-1011; C.D. Fonseca "Presentazione del volume *Le confraternite pugliesi in età moderna* (1988)" pp. 1013-1020; R. Martucci, ed. "Indice dei luoghi" pp. 1021-1030; R. Martucci "Sommari delle relazioni contenute in *Le confraternite pugliesi in età moderna* (1988), *Le confraternite pugliesi in età moderna 2* (1990)" pp. 1031-1072.]

*Il Disegno fiorentino del tempo di Lorenzo il Magnifico*, ed. Annamaria Petrioli Tofani. Exhibition catalogue, Florence, Uffizi, 8 April-5 July 1992 (Milano: Silvana Editoriale, 1992), 311 pp., ill. [see review above]

*The Dublin Guild Merchant Roll, c.1190-1265*, ed. Philomena Connolly and Geoffrey Martin. First supplement to the *Calendar of Ancient Records of Dublin* (Dublin: Duplin Corporation, 1992), xxiv, 159 pp., 6 plates. [see review above]

Dutschke, Dennis J. "Saints, Sinners and Song" *Italiana* 1988. Selected papers from the proceedings of the Fifth Annual Conference of the American Association of Teachers of Italian. Nov. 18-20, 1988, Monterey, CA. Edited by Albert N. Mancini et al. Rosary College Italian Studies, 4 (River Forest, IL.:

Rosary College, 1990), pp. 63-81. [laude in confraternities in Arezzo]

Dutschke, Dennis J. and Shona Kelly. "Un ritrovato laudario aretino" *Italianistica. Rivista di letteratura italiana* 14:2 (Pisa, 1985) 155-183. [the 14th-century *laude* book of the confraternity of Sant'Antonio, in Arezzo]

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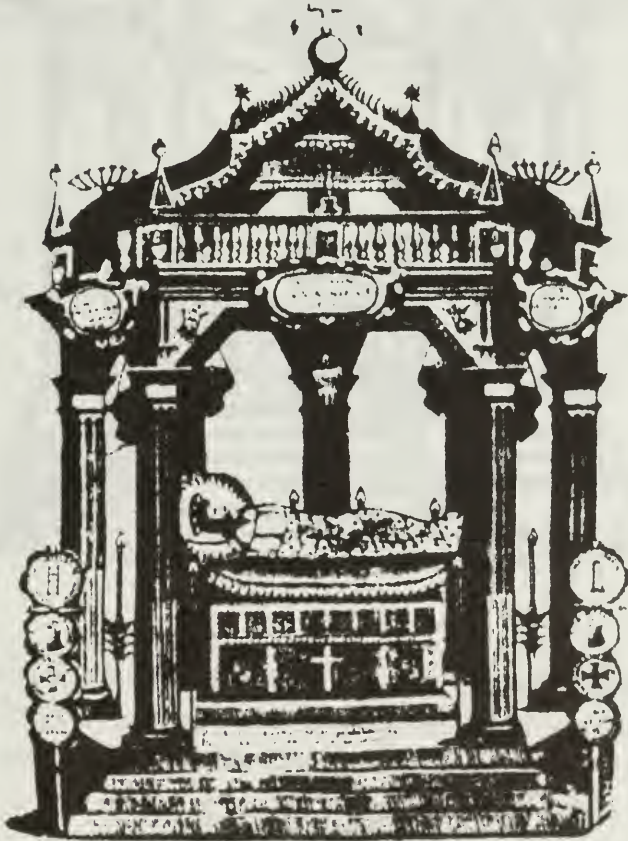
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Good Friday catafalque of the Dead Christ for the procession of the confraternity of the Immacolata Concezione, Reggio Emilia (1710); engraving by S. Curti; reproduced from *La drammaturgia della settimana santa in Italia*, ill. 8b.



Good Friday catafalque of the Dead Christ for the procession of the confraternity of the Immacolata Concezione, Reggio Emilia (1750); engraving by S. Zamboni; reproduced from *La drammaturgia della settimana santa in Italia*, ill. 8c.

## Contents

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## A Confraternity of Florentine Noble Women

The place and role of women in Florentine lay religious organizations was generally limited and tangential. They could share in the spiritual benefices earned by a men's confraternity, they could possibly be buried in a confraternity plot (or, more likely, in a separate plot reserved for women), or they could receive a candle from the confraternity on the feast of the Purification of the Virgin (2 February)—all this, of course, on payment of an annual fee, usually smaller than the one paid by the male members of the confraternity. They certainly could not participate fully in the spiritual life of the confraternity, nor in its administration. Often, they were not even permitted to enter into the confraternity's oratory.<sup>1</sup>

A very different example from this "model" is offered by the Compagnia di Santa Caterina da Siena, which met in the Dominican church of Santa Maria Novella, in Florence. The founding date for the confraternity is unknown, but it certainly predates the 23rd of March 1553 (1552 Florentine style), when the group began keeping a register of deceased sisters. At that time, Ermellina Rosata Davanzati was the *carmalinga* (treasurer or bursar). The only males mentioned in the document are the servant, who looked after the funeral arrangements and saw to it that eight men would be dressed "with our flagellant robes" ("colle nostre veste da battuti"), a friar *camarlingo*, and a paid doctor for the sisters.<sup>2</sup>

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<sup>1</sup> See Ronald F.E. Weissman, *Ritual Brotherhood in Renaissance Florence* (New York: Academic Press, 1982), pp. 212-213.

<sup>2</sup> Archivio di Stato di Firenze (henceforth, ASF), Congregazioni Religiose Soppresses (henceforth CRS) dal Governo Francese 102, Appendix 73, unnumbered folio.

Two inventories, one from May 1557 and another from March 1560 (1559 Florentine style), reveal that the confraternity owned a light blue taffeta pall or quilt with an image of Saint Catherine embroidered on it ("coltre imbottita di taffetà azzurro con ricamatavi Santa Caterina") used to cover the bier ("tavola della onoranza") or whatever else was used for the funeral.<sup>3</sup> The second inventory mentions a small chapel located under the rood screen ("Ponte"), past a lateral door in the oratory,<sup>4</sup> that in 1565 was moved to the left wall, under the organ. On the altar, which the convent of Santa Maria Novella had already consecrated to St Thomas Aquinas and which was later given to the Alfani family,<sup>5</sup> the confraternity had placed a statue of St Catherine designed by Michelangiolo Bandinelli but executed by Domenico Atticciati probably around 1596. It was later replaced by a papier-maché copy. Bernardino Barbatelli, called il Pocetti, painted a number of pictures ("tavolette") depicting various saints: Dominic and Thomas, Francis, Benedict, Mary Magdalene, an unidentified female saint, and four archangels.<sup>6</sup>

The confraternity's rich wood panelling and choir, renovated in the 18th century, incorporated two small paintings (c. 30x40 cm.) depicting "Catherine frees a possessed woman" and "Catherine's stigmata".<sup>7</sup> The painter Francesco di Giacinto Botti was paid for the two paintings on 10 May 1688.<sup>8</sup> It is worth noting that the artist was paid by the confraternity's *camarlinga*,

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<sup>3</sup> *Ibid.*, at dates.

<sup>4</sup> Stefano Orlandi, *Necrologio di Santa Maria Novella* (Florence: Olshki, 1955), vol. 2, p. 401.

<sup>5</sup> See Modesto Biliotti, *Chronica pulcherrimae aedis S. Mariae Novellae de Florentia* (Florence, 1636), pp. 45-46; J. Wood Brown, *The Dominican Church of S. Maria Novella at Florence* (Edinburgh, 1902), p. 124; Marcia B. Hall, *Renovation and Counter-Reformation, Vasari and Duke Cosimo in S.ta Maria Novella and S.ta Croce, 1565-1577* (Oxford: Oxford U.P., 1979), pp. 110-111.

<sup>6</sup> See S. Vasetti, *Bernardino Barbatelli detto il Pocetti*, Tesi di laurea, Università degli Studi di Firenze, Anno Accademico 1988-1989, IV, p. 594; see also the bibliography included in the thesis.

<sup>7</sup> ASF, CRS dal Governo Francese 320, D, at date 11 Oct. 1725.

<sup>8</sup> See my entry for this item in volume 2 of the forthcoming *Iconografia di Santa Caterina da Siena*.

Sibilla Cini Malaspina. In fact, all the confraternity's administrative needs were carried out and supervised by the sisters, so much so that one of them even received a salary for being the record-keeper and orderly ("scrivana e infermiera").<sup>9</sup> These were, for the most part, women who belonged to the more important families in Tuscan society, such as the Frescobaldi, Tempi, D'Elci, Guadagni, and others. Giuseppe Richa, in fact, calls it a confraternity of "gentlewomen who have devoted themselves to the Saint".<sup>10</sup>

The confraternity also owned and managed a house in the piazza Santa Maria Novella. It had acquired it in 1622 as a bequest from two sisters and was used to house five women (youths, widows, or needy women),<sup>11</sup> until at least 1785, when the Grand Duke Peter Leopold closed down all confraternities in the city.<sup>12</sup>

Information on the confraternity's other activities is, unfortunately, quite limited. We know that the feast of their patron saint was celebrated as early as the sixteenth century on the first Sunday of May and that on that occasion the sisters offered some food (a "pietanza") to the Dominican friars of Santa Maria Novella.<sup>13</sup> We also know that Mass was celebrated in the confraternity's chapel every Monday, and that two Requiem Masses were celebrated in memory of each deceased sister.<sup>14</sup>

These short notes are certainly not intended to exhaust the topic. They are provided here merely as an indication of the presence of such a confraternity for women. Aside from the

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<sup>9</sup> ASF, CRS dal Governo Francese 323, 8, at date 7 May 1780.

<sup>10</sup> "Compagnia di Gentildonne dedicatesi alla Santa", Giuseppe Richa, *Notizie storiche delle chiese fiorentine* (Florence: Pietro Gactano Viviani, 1754-1762), vol. 3, p. 71.

<sup>11</sup> ASF, CRS 320, A.

<sup>12</sup> See Ludovica Sebreghondi, "Tracce per la ricostruzione del patrimonio artistico delle confraternite fiorentine sopprese da Pietro Leopoldo", *Rivista d'arte* 43 (1992), pp. 229-244, and especially p. 236.

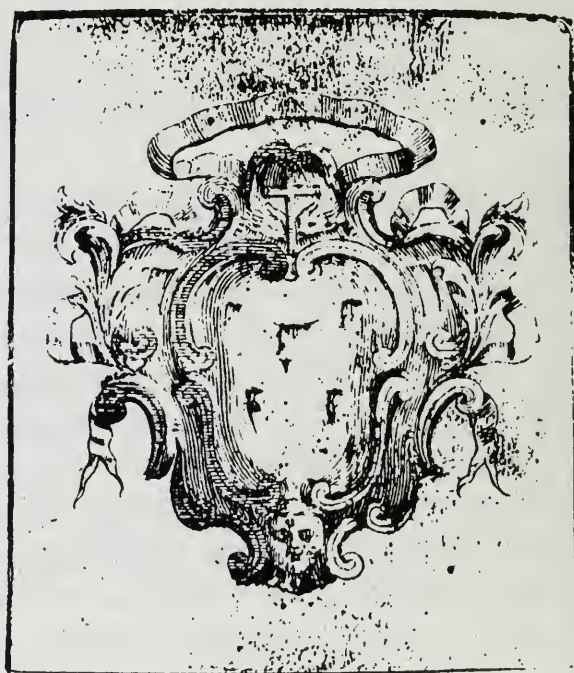
<sup>13</sup> ASF, CRS dal Governo Francese 103, Appendix 73 and ASF, CRS 323, 8, at date 15 May 1721.

<sup>14</sup> *Ibid.*, at dates 7 May 1725 and 6 May 1726.

above sample of information of interest to art historians, the women's confraternity of Santa Caterina da Siena in Florence could also offer scholars a fascinating historical and sociological entry into women's spirituality and history in Florence in the 16th to 18th century.

Ludovica Sebregondi

Sovrintendenza per i Beni Storici e Ambientali  
Firenze



Emblem of the Compagnia delle Sacre Stimate di San Francesco, Florence. From *San Lorenzo. I documenti e i tesori nascosti*, p. 226 (entry 5.15a)

## "Francis and the Minstrels of God:" Performing the Music of the Medieval Italian Laudesi Companies

The phrase in quotations was the title of a program of medieval Italian spiritual songs ("*laude*") performed by Altramar medieval music ensemble in several concerts in 1993. This article focuses on the process by which an ensemble of musician/scholars proceeded from limited manuscript sources to a successfully staged, sung and played concert performance.

St. Francis of Assisi (1182-1226) urged his followers to be *joculatores Domini* or "minstrels of God". The image of the jongleur resonated strongly with Francis, and poverty, surrender, and gratitude for God's grace were central to his teachings. During his lifetime penitential religious fervor in Italy was at a high pitch; these movements were popular and reformist in nature, and it was discovered that sacred poetry set to popular tunes provided an accessible religious message. These simple tunes became the *laude*: strophic songs with repeated refrains and textual appeals directed to Christ, the Virgin, and the Saints.<sup>1</sup>

Altramar is a five-member medieval music ensemble based in Bloomington, Indiana; we share a commitment to presenting integrated, expressive and historically-informed performances.

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<sup>1</sup>The best and most recent scholarly study of the historical and musical aspects of the medieval *laude* repertoire is Blake Wilson's brilliant *Music and Merchants: The Laudesi Companies of Republican Florence*, published by Oxford in 1992. A beautiful and highly personal treatment of some other pieces than those discussed in the article may be found on the *Laude* CD, performed by musicians from IU's Early Music Institute under the direction of Thomas Binkley [*Focus* recording, 1991; available through the Early Music Institute].

When we began our discussions for a *laude* program, we knew a few musical and historical details, but the format, the connective themes, the specific pieces, and even certain musical building blocks (some tunes, all arrangements, etc.) were unknown. The manuscript notation offered limited information, and few explicit answers to the above questions.<sup>2</sup>

And so we asked ourselves: "What are the songs: what do they speak of? To what secondary references do they allude? What is their character: are they dances? responsorial folk songs? complex compositions?" Finally, we asked ourselves, "To which of these pieces do we respond expressively; which can we commit to sharing with an audience?"

Our interest coalesced around four songs, each with its own musical, textual or expressive demands: The *Canticle of Brother Sun*, the only piece of the four unquestionably of Francis's

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<sup>2</sup>A central dilemma facing any medieval music ensemble is the relative paucity of musical information. Notation in the period was unstandardized, highly selective and (to a modern musician) ambiguous; in essence, it was intended only as a mnemonic device to facilitate an oral tradition. The notation is quite skeletal: only words and pitches of a given *laude* may be presented, with no indications of accompaniment styles, rhythmic values, or tempo. Therefore any additional material must be in some sense the result of a reconstructive process.

This musical ambiguity has precipitated scholarly debates whose breadth, complexity, and life-span are far beyond the capacity of this article to rehearse. Suffice it to say that scholars from many fields have, through a commendable desire for accuracy and credibility, been drawn into a wide range of conclusions. In the same fashion, those musicians who are attracted to the repertoire by the simple beauty of its poetic and melodic style have responded to the notational ambiguity with a variety of deeply personal and carefully-argued solutions.

The process of catalyzing such solutions is time-consuming, multi-referential and demanding. It invariably involves painstaking motivic analysis of text and music, inference, and intuitive choices; just as invariably, the "final arrangement" is never really final, but always evolves. In fact this is logical: our own individual or group responses to the pieces evolve with time, and our sense of what is "affectively effective" changes with our sense of each audience's individual composition.

authorship, but which has no tune; *Sia laudato San Francesco*, which had the expressive advantage of being addressed to the concert's titular patron; *Laudar vollo per amore*, whose syllabic setting of text to pitches left the rhythmic contour completely unspecified; and *Fami cantar l'amor de la beata*, a lovely hymn of praise for God's creation, but one with complex patterns of metric stress.

Our procedures for addressing these questions are complex, involving deduction, historical inference, iconographic and manuscript evidence, expert scholarly commentary, and information from related folk-music traditions. Various members dedicate time to specific pieces: perhaps one singer and one instrumentalist will work together in analyzing a single text's formal, metaphorical, and motivic organization. It is essential that the rhetoric of text and music be complementary, so the singer and the player will work together at creating a musical structure which accurately reflects the rhetorical organization. This may be dependant upon more large-scale textual elements (a strophic rhythmicization to fit a strophic text, for example) or more micro-analytic ones (carefully exploiting musical motives associated with specific text images).<sup>3</sup>

And so, from skeletal musical outlines in the manuscripts, the pieces began to put on flesh. They reached out to us as we reached in, suggesting poetic implications, cultural references, structural organization, internal rhythms, and emotional and spiritual connotations. What we presented is not the "definitive historical reconstruction", but rather a realization of our own musical and expressive insights.

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<sup>3</sup>The conviction which drives this intensely-detailed and comprehensive work is both ideological and practical: first, we believe that the individual pieces deserve such close attention; second, we operate from a presumption that a sophisticated musical structure, just like a technical poetic one, may have a profound impact on the listener, even if it is not consciously appreciable. A reader need not analyze the structural details of a sonnet in order for those details to have a cumulative effect; in the same fashion, one of our listeners need not know the specifics of musical construction in order for the musical result to have a powerful impact.

*Laudar vollio* became our opening and entrance piece. It retained the character of a chant; vielle-player Jann Cosart wrote a short introduction with the rhythmic and motivic outline of a slow processional. Angela Mariani sang the verses, and our arrangement for Gothic harp, vielle, and gittern teased out the motivic images of the poetry, echoing the modest songs of birds and the marching feet of Saracen armies.

*Sia laudato San Francesco* became a soloistic vehicle for tenor David Stattelman, a gentle, meditative, non-metric song of gratitude, in an arrangement constructed collaboratively by David, harpist Allison Zelles, and Jann Cosart.

Jann created a duet for vielle and gittern based on the melismatic lauda *Radiante lumera forte*, in tribute to the skilled instrumentalists who were employed by the laudesi companies.

The *Canticle of Brother Sun*, authored by Francis, was the expressive centerpiece of the program, despite the initial absence of a melody. Angela Mariani found a textual connection between the canticle, for which there was no tune, and the lauda *Altissima luce*, for which there was, and, as Francis was said to have done, "recomposed" the tune to fit the canticle; our program notes acknowledged this creative license. With the help of luthier Tim Johnson, a former member of the Cambridge Court Dancers, we created simple staged movement based on old iconography: over the course of the piece, the singers moved in a slow pattern of interlocking circles. This visual analog evoked both the choreography of the Mass and the majestic slow-motion dance of the planets themselves.

*Fami cantar l'amor*, the joyous "song to love", closed the program. In the early experimental stages we had developed a set of dance-like melodic figures and phrases based on the tune. Vocalist Allison Zelles worked through each line of text, matching the textual word stress with the sung melodic emphases to yield an ebullient dance feel.

Our collaborative realization addressed several goals: it presented key pieces of the repertoire with a spectrum of rhythmic, melodic, and expressive characters; it conveyed some sense of the communal and communicative intentions which underlay

the pieces' construction, and it recreated for the audience our own sense of the repertoire's expressive and spiritual impact.

We introduced the program in the dramatically-vaulted space of the IU Art Museum. At that concert, birds flew over the sunlit glass ceiling above us, a small flood of rainwater invaded the gallery holding the collection of medieval icons, and one audience member said simply "I felt as if my soul had been washed clean".

Chris Smith  
Indiana University



Emblem of the Arciconfraternita della Santa Croce e della Pietà dei Carcerati, Milan. From Marina Olivieri Baldissarri, *I "Poveri prigionieri" ...*, cover.



*Effigie del Servo di Dio GIACINTO PRATESI  
Marescalco Fiorentino, e Fratello della Ven. Compagnia  
delle Sacre Stimate di S. Francesco di Firenze.*

Don't forget to

مجلس شورای ملی

Engraving of Gaetano Pratesi, member of the Compagnia delle Sacre Stimite di S. Francesco, Florence. From *San Lorenzo. I documenti e i tesori nascosti*, p. 228 (entry 5.18b)

## Thesis Abstracts

Rollo-Koster, Joëlle. "The People of Curial Avignon. A Critical Edition of the *Liber Divisionis* and the Lists of Matriculation of the Confraternity of Notre Dame La Majour." Ph.D. dissertation, State University of New York at Binghamton, 1992. xi, 447 pp.

The general aim of the dissertation was to transcribe three major demographic documents concerning the population of Avignon in the fourteenth century: the *Liber Divisionis* (Vatican Archives, *A.S.V.*, *Reg. Aven.*, 204, fols. 428-507) and the two lists of matriculation of the confraternity of Notre Dame la Majour (Archives Départementales du Vaucluse, *Archives Hospitalières d'Avignon, Majour* E.4, fols. 1-113). These documents range chronologically from 1364 to 1381.

The dissertation also had three specific aims: (1) to publish the documents in one volume, (2) to cross-reference persons mentioned in the three documents with each other and with other biographical sources, and (3) to offer a critical diplomatic analysis of all three documents.

Together, the three documents contain some 6,500 entries, most of which consist of a first name, a last name (if existing), a place of origin (town or diocese) and, in some cases, a profession.

The diplomatic analysis consists of a background study of the Avignonese political, judicial, demographic and confraternal institutions as well as a detailed study of each document's recording procedure, dates, goals, and purposes.

The diplomatic analysis of Notre Dame La Majour starts with a presentation of its statutes and ends with the association's new set of purposes as it appears through a study of the record-

ing procedures for its membership lists. The various addenda annotated on the membership lists (cryptic Roman numeral copied after each entry, different types of crosses entered before some entries, addenda recording individuals' whereabouts) and the non-observance of the statutorial regulation that required successive membership lists to contain the names of all past and present affiliates, allow us to assert that the association shifted its aims. The confraternity's founding premise, to offer its affiliates devotional suffrages for "a safe passage" into the afterlife, was diverted from its initial course and the association became a charitable fund-raising agency investing its resources into two hospitals for poor pilgrims.

Each document's transcription is followed by abundant end-notes identifying individuals who left traces of themselves in existing literature. To keep the work within the scope of a doctoral dissertation, these notes have been limited to the location of the information. Nonetheless, they allow interested scholars to compile individual biographies with ease.

By bringing the three documents together into one volume, together with the supporting apparatus mentioned above, this edition offers interested historians a detailed and accessible entry into of the population of Avignon in the fourteenth century and the activities of one of its confraternities.

## News

The Society is sponsoring a session on confraternities at the **29th International Congress on Medieval Studies**, University of Western Michigan, Kalamazoo, Mich. (5-8 May 1994) on the topic "Confraternities: What Can We Learn from Account Books, Rolls, and Other Similar Documents?". Chair and commentator: Konrad Eisenbichler (University of Toronto). Speakers: Ludovica Sebgondi (Florence) "Form and Significance: Varieties of Account Books from Florentine Confraternities"; Giovanna Casagrande (Perugia) "Donne nelle confraternite tra medioevo e età moderna: ricerche in Umbria"; Joëlle Rollo-Koster "The Matriculation Lists of the Confraternity of Notre Dame la Majeure (Avignon, XIVth Century): A Case Study in Social History".

The Society is sponsoring four sessions on confraternities at the next **Sixteenth Century Studies Conference**, St. Louis, Missouri, 8-11 December 1994. They are:

Session 1: Subversion and devotion in Spanish confraternities. Chair and commentator: Mark D. Johnston (Illinois State University). Miguel Luis López Muñoz (Universidad de Granada) "Control of penitential fraternities and disciplinary processions in sixteenth-century Granada"; Immaculada Arias de Saavedra Alías (Universidad de Granada) "Intervention by the Crown in fraternities and trade guilds during the sixteenth century"; Elena Sánchez de Madariaga (Universidad Autónoma de Madrid) "From brother to slave: Religious *esclavitudes* in seventeenth-century Madrid".

Session 2: Confraternal charity and urban society in Italy. Chair and commentator: Konrad Eisenbichler (University of Toronto). Liana Bertoldi Lenoci (Università di Trieste) "Roles of confraternal associations, 1450-1650: the example of Puglia"; Michelle M. Fontaine (University of Arkansas at Little Rock) "Organizing charity: confraternities, episcopal direction, and municipal control in Tridentine Modena"; Nicholas Terpstra (University of Regina) "*Innocenti to Bastardini*: lay brothers, city fathers, and orphaned children in early modern Bologna".

Session 3: Confraternities and the visual arts: Rome. Chair and commentator: Barbara Wisch (SUNY Cortland). Louise S. Bross (University of Chicago) "Papal power and confraternal patronage: The decorations of Santo Spirito in Sassia during the reign of Pius V"; Barbara Sabatine Hoffman (Santa Clara University) "Educating the *Vergini miserabili* of Rome: A confraternity's quest for spiritual reform"; Susan E. Wegner (Bowdoin College) "Painting, power and piety: St. Catherine's companies in Siena and Rome, 1550-1625".

Session 4: Confraternities and the visual arts: Italy and Spain. Chair and commentator: Diane Cole Ahl (Lafayette College). Barbara Wisch (SUNY Cortland) "Passionate play, serious entertainments: Holy Week celebrations of the Roman confraternity of the Gonfalone"; Susan Verdi Webster (University of St. Thomas) "*Deus ex sculptura*: The art and ritual of penitential confraternities in early modern Seville"; Louisa Matthew (Union College) "Lorenzo Lotto's altarpiece for the Jesi confraternity of the Buon Gesù: Transformations of a fifteenth-century image"; Liana Bertoldi Lenoci (Università di Trieste) "Art and devotion in the works commissioned by confraternities in Apulia".

Sessions 1 and 2 have been organized by Nicholas Terpstra, sessions 3 and 4 by Barbara Wisch and Diane Cole Ahl.

**Call for papers.** The Society will sponsor sessions on confraternities at the 1994 Sixteenth Century Studies Conference, to be held in Toronto (Canada), 27-29 October 1994. Papers on all aspects of European confraternities are invited. A session will be set aside for papers dealing with northern European confraternities or with the fate of confraternities in cities and states that adopted the Protestant Reformation. Contact Nicholas Terpstra, Luther College, University of Regina, Regina SK, Canada, S4S 0A2. Tel: (306) 585-5047; fax 585-5267.

**Call for papers.** The Ninth Biennial New College Conference on Medieval-Renaissance Studies will be held on 10-12 March 1994 on the campus of New College, University of South Florida (Sarasota). Papers on all aspects of Europe and the Mediterranean before 1630 are welcomed, especially those interested in Medieval/Renaissance Humanism, courtly culture, ritual and drama, urban history, and the 12th-century Renaissance. Send a one-page abstract to Lee D. Snyder, Director, Medieval-Renaissance Studies, New College of USF, 5700 N. Tamiami Trail, Sarasota, FL 34243-2197 USA before 1 December 1993.

**Ludovica Sebregondi** delivered a paper on "Florentinische Kreuz-Legenden und ihre Bedeutung für die Bewegung der "Bianchi" at the *Zehntes Symposium zur Volkserzählung auf der Brunneburg*, held this past 13-16 October in Brunnenburg, Dorf Tyrol/Alto Adige.

**Kathleen Falvey** will deliver a paper on "Early Confraternal Drama and the Mystical Traditions of Central Italy" at the International Medieval Congress to be held at Leeds, UK, 4-7 July 1994. A number of other papers at that congress will also be of interest to persons working on confraternities; for example, **Cyrrilla Barr's** "What the Archbishop of Suzdal really saw and

heard: an archival study of the decorative elements of the sacred plays staged during the Council of Florence, 1439", **Jay Moore's** "Processions within plays: the case of the *auto sacramental*" and **Elly Vijfvinkel's** "Die dramatische Tradition des Luzerner Osterspiels". For further information on the Congress, write to Keren Wick or Steph Dickenson, International Medieval Congress, IMB Unit, School of History, University of Leeds, LS2 9JT, U.K.

Copies of *Confraternities in the Renaissance*, the special issue of the journal *Renaissance and Reformation / Renaissance et Reforme* 25:1 (1989) 171 pp. are still available for purchase. Send a note and a cheque for \$14 to Renaissance and Reformation, Victoria College, University of Toronto, Toronto, Canada M5S 1K7. The volume contains nine articles dealing with medieval and Renaissance confraternities throughout Europe.

## Reviews

Bergoglio, Giovanna. *L'opera assistenziale e sociale di San Giuseppe Benedetto Cottolengo* (Bra: Cassa di Risparmio di Bra, 1986), 166 pp.

Although not dealing specifically with confraternities, this volume may interest scholars working on the history of spirituality and charity in nineteenth-century Piedmont. It is a critical biography of St. Giuseppe Benedetto Cottolengo (1786-1842), a middle-class man born in Bra, who underwent a spiritual crisis in 1826-27 and emerged from it to enter the religious life and establish a "Piccola Casa della Divina Provvidenza" (1832), a hospice for ill or poor youths of both sexes, still extant.

The volume is divided into four chapters that provide a biography of the saint from 1786 to 1831 (pp. 29-58), discuss the founding of the Piccola Casa and its early history from 1832 to 1834 (pp. 59-92), its growth in 1834-1837 (pp. 93-128), and its development during Cottolengo's final years, 1837-1842 (pp. 129-162). Some final observations (pp. 163-166) bring the volume to a close.

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Musardo Talò, Vincenza. *Il monastero di S. Chiara a Grottaglie* (Lecce: Edizioni del Grifo, 1992), xxii, 249 pp. + ill.

This study commemorates the 400th anniversary of the founding of the Monastery of Santa Chiara at Grottaglie (1591), and

coincides with the 800th anniversary of the birth of St Claire of Assisi (1193). It is intended as an homage to an institution that has exercised considerable spiritual and cultural influence not only on the city of Grottaglie, but also on the archdiocese of Taranto.

Through an analysis of the roles and responsibilities assumed by the nuns, particularly in relation to the education of young girls and women, both secular as well as spiritual (reading, writing, mathematics, household management, etc., as well as Christian devotion and education), the author has provided an historical cross-section of the monastery that illustrates its long-term importance of its nuns and students. A broader socio-political view is drawn from archival research and the examination of unpublished documents from a variety of sources. These in turn shed light on the daily life and management of the monastery, as well as its involvement and response to changes in the Church and the secular world. To complement this analysis, the actual physical structure of the building is also examined.

After a letter to the reader from the Archbishop of Taranto (p. vii), the Presentation (xii-xiv), the Introduction (xv-xix), and the Premise (xxi-xxii), the book is divided into eight chapters spanning the monastery's four centuries of existence and activity. Chapter I (3-16) contextualizes the Franciscan order in the Puglia region. Chapter II (17-28) examines the Order of Santa Chiara at Grottaglie under two subheadings: the origins of the monastery (17-22) and life within its walls during the first ten years (22-28). Chapter III (29-45) presents the history of the monastery in the 17th century, with reference to its internal events (31-40) and its statement of assets and liabilities (41-45). Chapter IV (61-94) and Chapter V (95-132) look at the monastery in the 18th and 19th centuries respectively from the same two points of reference as the previous chapter. Chapter VI (133-146) explores its life in the early years of the 20th century, focusing on its rebirth (133-138) and the abbess who ran it (139-146). Chapter VII (147-154) examines the monastery's boarding school for girls. Chapter VIII (155-166) is dedicated to an analysis of the art and architecture of the monastery's church (with

photographs). There follows a very well-documented and helpful section devoted to the sources used (167-196), an appendix including various documents from the monastery (197-238), a bibliography (239-241), an index of names (243-248), and a separate booklet of illustrations of the monastery.

Robert Buranello  
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Olivieri Baldissarri, Marina. *I "Poveri prigionieri". La confraternita della Santa Croce e della Pietà dei carcerati a Milano nei secoli XVI-XVIII* (Milano: NED, 1985), 330 pp.

Baldissarri's volume examines the establishment of the confraternity of Santa Croce in Milan, focusing on the company which was created by Archbishop Carlo Borromeo in the parish of Saint Babila. Several years after its creation the members of the Saint Babila confraternity allied themselves with the Roman Archconfraternity of La Pietà for the purpose of offering assistance to prisoners in the city's jails. In order to provide a clear context for the confraternity's activities, Baldissarri's study includes an examination of prison conditions in Milan, as well as an analysis of the activities of the members of the Milanese confraternity as they were described in the statutes of the association. Baldissarri claims that the spiritual purpose of the confraternity was not the only reason why many members joined; most members were as interested in the spiritual and material benefits that they could earn for themselves by belonging to the company as they were in providing help for prisoners. She notes that "any members of the company who gave assistance to prisoners did not look only to the spiritual benefits linked to their charitable work, but also to the advantages which could be derived from membership in the confraternity" (p. 132; my translation).

The chapters of the volume address the founding of the confraternity of Santa Croce during the plague of 1576/77, the

alliance of the confraternity in the parish of Saint Babila with the confraternity of the Pietà in 1585 after a search for a specific spiritual goal for the membership of the Milanese confraternity, and the structure and activities of the confraternity in Milan after its association with the Pietà. Baldissarri's short survey of the prison system in Milan during this period gives useful background to her study of the confraternity's activities in the prisons, although she does note that the scope of her work is too limited to provide a full account of prison life (p. 92). Historians studying the activities of female members of confraternities will be interested in the brief discussion of the role of women in both Santa Croce and the Pietà (pp. 199-123). Each chapter is extensively annotated.

The appendices include the 1577 statutes of the confraternity, a membership list of officials of the company from 1586 to 1611, a short description of the backgrounds and social status of the officials listed, and a number of unedited documents which pertain to the activities of the members of the confraternity in the prisons. There is also an index of names which appear in the body of the text and a selected bibliography. This volume provides a rare examination of the relations between two post-Tridentine confraternities in different communities, and it will also be of interest to scholars working on the role played by confraternities in urban communities.

Roisin Cossar  
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*San Lorenzo. I documenti e i tesori nascosti* (Venice: Marsilio, 1993), 239 pp. [catalogue of the exhibition commemorating the 1600th anniversary of the basilica of San Lorenzo, Florence]

The 1600th anniversary of the Basilica of San Lorenzo was celebrated with one of the most fascinating exhibitions to be mounted this year in Florence. It brought together a variety of

documents and objects from the Basilica's own archive and collections, as well as from other archives and collections in Florence. The rarity of the items on display was then complemented by the exquisitely suggestive location: the underground cloisters of the Basilica, long out of reach for the general public, and recently brought back into use as exhibition space—it was first used for this purpose in the summer of 1992 for the exhibition "La Chiesa e la Città" (see the review in *Confraternitas* 3:2 (Fall 1992), pp. 26-31). The exhibition catalogue expands on the exhibition with several scholarly articles, in-depth descriptions and analyses of the items in the exhibition, and a number of entries and photographs for pieces not on display. The entire volume will be of great interest not only to historians of that church, but also to scholars working in art history, the history of spirituality, and on Florentine confraternities.

The first section, "I documenti, la vita, la cultura, la musica, le feste" presents five brief but carefully considered articles on the exhibition and the Basilica. After Arnaldo D'Addario's opening comments on the significance of the exhibition (pp. 19-20), Anna Rita Fantoni follows with "La Biblioteca Capitolare di San Lorenzo" (pp. 21-34), Paolo Viti discusses "San Lorenzo e i Medici nel Quattrocento" (pp. 35-36), Piero Gargiulo looks briefly at the music in the Basilica with his "La cappella granducale medicea: musiche e protagonisti (1539-1653)" (pp. 37-40), and Ilaria Ciseri concludes with an examination of "Scenari festivi a San Lorenzo: apparati, cerimonie, spettacoli" (pp. 41-45). The catalogue of items relevant to this first section comprises the second section of the volume (pp. 49-91).

The third section presents seven more short articles. Of particular interest are Licia Bertani on some paintings and sculptures once in San Lorenzo (pp. 97-100), Marco Assirelli on the coral cameos (pp. 101-104), Dora Liscia Bemporad on 14th-16th century gold and silverware in the church (pp. 105-108), Elisabetta Nardinocchi on the 17th-19th century gold and silverware (pp. 109-112), Paolo Peri on liturgical vestments (pp. 113-118) and Ludovica Sebegondi on the confraternities that met in San Lorenzo (pp. 119-123).

The catalogue of items relevant to this third section comprises the fourth section of the volume (pp. 125-231). A general bibliography (pp. 233-239) concludes the volume. The volume is filled with many clear, well photographed illustrations (colour as well as B\W) of the items discussed or displayed.

While the most important section to scholars working on confraternities will certainly be Ludovica Sebgondi's article, the illustrations, the wealth of archival information present through the volume, and the well-considered bibliography appended to each catalogue entry will also be of great interest and use.

Konrad Eisenbichler  
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Trio, Paul. *Volksreligie als spiegel van een stedelijke samenleving. De broederschappen te Gent in de late middeleeuwen* (Leuven: Universitaire Pers Leuven, 1993), 471 pp.

In this in-depth analysis of confraternities in the city of Ghent in the late Middle Ages, Paul Trio sets out to shed some light on popular religion as a mirror of communal life in Europe prior to the Reformation. Taking as his starting date the first recorded establishment of a confraternity in Ghent (1182/3), the author follows the establishment and development of all such organizations until the abolition of Catholic services in 1580 by the then Calvinist city-government. Although concentrating on the later period of Ghent confraternities, he renders a socio-economic portrayal of that city and its lay orders for the whole period. Trio begins by defining the terminology he uses in discussing *broederschappen* and the problems inherent therein (caused in part by the diversity among the various groups). After a brief overview of the present state of confraternal scholarship, the author turns to a discussion of the same in the Netherlands. Trio then proceeds to his study of all aspects of confraternities in

Ghent: from their origins, foundation, administration, and financial aspects to their relationship to patrons. In addition, he explores such matters as the conditions for admission (among those excluded were women and 'regulars', that is, those who had taken vows in a religious order), as well as confraternal liturgical and socio-cultural activities. The author's considerable effort sifting through the sometimes sparse archival material enables him to present such historical evidence as the cost of confraternal membership, membership lists, and confraternity inventories. This information is presented at the end.

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Zardin, Danilo. *Confraternite e vita di pietà nelle campagne lombarde tra '500 e '600. La pieve di Parabiago-Legnano* (Milano: NED, 1981), 260 pp., 7 charts.

Zardin examines the life of confraternities in the *pieve* of Parabiago-Legnano in the Tridentine era. His examination begins with the first visitation to the area by Carlo Borromeo (1565) and then follows the life of the confraternities through the 17th century. His work is based on archival material from the Archivio di Stato di Milano, the Archivio Storico della Curia Arcivescovile di Milano, and the parochial archives of Legnano and Parabiago.

The confraternities of the Santissimo Sacramento and the Rosario that form the heart of this study reflect the broader history of Italian confraternities in that period. Both were given episcopal sanction and encouragement under Carlo Borromeo and his successors, and both demonstrate the resilience of traditional confraternal interests and independence.

Members of the local *scuole* of the confraternity of the Santissimo Sacramento performed their duties in the context of the local parish. These confraternities did not exist apart from

the parish functions as described by the archbishops of Milan. Thus, they were "institutional bodies, very often weighed down with administrative obligations and often with the full management of the [church] building" (p. 36, my translation). While the members engaged in activities common to confraternities of an earlier age—such as processions on feast days, care of the sick, and burial of the dead—, they did so in a manner that tied them much more closely to the parish and placed them under the control of the local pastor.

The confraternity of the Rosario drew its membership from a broader geographical area than any one *scuola* of the confraternity of the Santissimo Sacramento (pp. 204-211). It retained more of the independence and corporate pride of medieval sodalities. Zardin suggests that the Rosario even transformed the original universalist character of the devotion to the Rosary into a distinctly local variant. The "esperienza associativa" was profoundly changed from being one in which the Rosary confraternity was a cell inserted in a universal family to being "a local confraternity, self-sufficient, a confraternity in the classical sense of the term" (p. 225, my translation).

The two confraternities did share a number of characteristics. Generally, they were associated with secular clergy rather than religious, local notables dominated the offices of the *scuole*, both organizations reflected an uneven level of devotional fervour, and *disciplinati* operated as elites within the *scuole*. In sum, confraternal life in Parabiago-Legnano reflected experiences common to other regions of Tridentine Italy.

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## Publications Received

The following publications have been received by the SCS and have been deposited into the Confraternities Collection at the Centre for Reformation and Renaissance Studies (Toronto). Colleagues and friends are encouraged to send copies of their publications to the attention of the editors for inclusion in this listing.

Barnes, Andrew E. "The Wars of Religion and the Origins of Reformed Confraternities of Penitents. A Theoretical Approach", *Archives de Sciences Sociales des Religions* 64:1 (1987) pp. 117-136.

Barnes, Andrew E. "From Ritual to Meditative Piety: Devotional Change in French Penitential Confraternities from the 16th to the 18th Century", *Journal of Ritual Studies* 1:2 (1987), pp. 1-26.

Barnes, Andrew E. "Cliques and Participation: Organizational Dynamics in the Penitents Bourras", *Journal of Interdisciplinary History* 19:1 (Summer 1988), pp. 25-53.

Barnes, Andrew E. "Religious Anxiety and Devotional Change in Sixteenth Century French Penitential Confraternities", *Sixteenth Century Journal* 19:3 (1988), pp. 389-406.

Barnes, Andrew E. "Poor Relief and Brotherhood", *Journal of Social History* 24:3 (1991), pp. 603-611. [Review essay on James R. Banker, *Death in the Community: Memorialization and Confraternities in an Italian Commune in the Late Middle Ages* (Athens and London: University of Georgia Press, 1988);

Maureen Flynn, *Sacred Charity: Confraternities and Social Welfare in Spain, 1400-1700* (Ithaca, NY: Cornell University Press, 1989); Christopher F. Black, *Italian Confraternities in the Sixteenth Century* (Cambridge: Cambridge University Press, 1989)]

Bergoglio, Giovanna. *L'opera assistenziale e sociale di San Giuseppe Benedetto Cottolengo* (Bra: Cassa di Risparmio di Bra, 1986), 166 pp. [see review, above]

Bertoldi Lenoci, Liana. "Il culto del Santissimo Sacramento in due statuti confraternali meridionali: Monopoli (1513) e Sant'Agata di Puglia (1751)", *Archivio Storico Pugliese* 39:1-4 (1986), pp. 161-184.

Bertoldi Lenoci, Liana. "Confraternite mariane in Puglia: culto ed arte" in *Maria storia e simbolo*, ed. Salvatore Spera (Roma: Edizioni Vivere In, 1989), pp. 61-87.

Bertoldi Lenoci, Liana. "Aproximación a la problemática e historiografía de las cofradías en Italia. El caso de Apulia" in *Guía de los archivos de las cofradías de Semana Santa de Sevilla. Otros Estudios* (Madrid: Editorial Deimos, 1989), pp. 455-471.

Bertoldi Lenoci, Liana. "Primi appunti per una lettura dei culti mariani confraternali pugliesi" in *La mariologia tra Oriente e Occidente* (Matera: Edizioni del Santuario, 1989), pp. 83-133.

Bertoldi Lenoci, Liana. "La sociabilità religiosa pugliese: le confraternite (1500-1900)", *Ricerche di storia sociale e religiosa*, n.s. 37-38 (1990), pp. 213-237.

Bertoldi Lenoci, Liana. "Confraternite e comitati antoniani nella realtà pugliese" in *Sant'Antonio oggi. Presenza viva nella pietà, nella pastorale, nell'impegno caritativo, sociale e culturale*. Atti

del convegno di studio, Padova, 12-20 maggio 1989 (Padova: Edizioni Messaggero, 1990), pp. 80-89.

Bertoldi Lenoci, Liana. "Il culto di San Michele e le confraternite in Puglia" in *Siponto e Manfredonia nella Daunia*. III Convegno in preparazione delle celebrazioni per i 1500 anni dell'Apparizione di San Michele, Siponto, 11-12 marzo 1989 (Manfredonia: Edizioni del Golfo, 1990), pp. 39-55.

Bottoni, Riccardo. "Le confraternite milanesi nell'età di Maria Teresa: aspetti e problemi" in *Economia, istituzioni, cultura in Lombardia nell'età di Maria Teresa* (Bologna: Il Mulino, 1982), vol. 3, pp. 595-607.

Bottoni, Riccardo. "Libri e lettura nelle confraternite milanesi del secondo Cinquecento" in *Stampa, libri e letture a Milano nell'età di Carlo Borromeo*, eds. Nicola Raponi and Angelo Turchini. Biblioteca di storia moderna e contemporanea, 3 (Milano: Vita e Pensiero, 1992), pp. 247-277.

*Civiltà dell'amore*. Periodico a cura delle Misericordie e delle Confraternite d'Italia per la promozione del volontariato socio-sanitario e della solidarietà. Vol. 5 Nos. 1-9 (Jan.-Sept. 1993).

*Corsari "turchi" e barbareschi in Liguria*. Atti del 1° Convegno di studi, Ceriale, 7-8 giugno 1986 (Ceriale: Associazione "Amici di Peagna", 1987), 244 pp. [Contains: Bruno, Danilo. "Le confraternite sul riscatto degli schiavi in Liguria. Profili mutualistici" pp. 139-141]

*Corsari "turchi" e barbareschi: prigionieri, schiavi, riscatti*. Atti del 2° Convegno di studi, Ceriale, 3 giugno 1989 (Ceriale: Associazione "Amici di Peagna", 1992), 124 pp. [Selected contents: Antonio Borzacchiello, "Carità: Decumano Massimo, Razzie e arrembaggi—il Calvario ligure—contribuzioni—iniziative private e pubbliche—Istituzioni religiose—Confraternite" pp. 7-30; Biagio Boeri, "L'attività della Confraternita del Gonfa-

lone di Taggia per il riscatto degli schiavi" pp. 59-69; Danilo Bruno, "Confraternite e riscatto degli schiavi agli albori della civiltà industriale" pp. 71-76; Elvio Lavagna, "Le confraternite trinitarie in Liguria ed in Piemonte ed il riscatto degli schiavi" pp. 77-88; G. Polo Vigo, "L'attività delle confraternite dell'Oltregiogo" pp. 89-124]

Eisenbichler, Konrad. "Lorenzo de' Medici e la Congregazione dei Neri nella Compagnia della Croce al Tempio", *Archivio Storico Italiano*, vol. 150, no. 552, disp. II (1992), pp. 343-370.

Fineschi, Filippo. "La rappresentazione della morte sul patibolo nella liturgia fiorentina della Congregazione dei Neri", *Archivio Storico Italiano*, vol. 150, no. 552, disp. III (1992), pp. 805-846.

Musardo Talò, Vincenza. *Il monastero di S. Chiara a Grottaglie* (Lecce: Edizioni del Grifo, 1992), xxii, 249 pp. + ill. [see review, above]

Olivieri Baldissarri, Marina. *I "Poveri prigionieri". La confraternita della Santa Croce e della Pietà dei carcerati a Milano nei secoli XVI-XVIII* (Milano: NED, 1985), 330 pp. [see review, above]

*San Lorenzo. I documenti e i tesori nascosti* (Venice: Marsilio, 1993), 239 pp. [catalogue of the exhibition commemorating the 1600th anniversary of the basilica of San Lorenzo, Florence] [see review, above]

*Scuola dalmata dei SS. Giorgio e Trifone* (Venezia), issues No. 22 (1989), 24 (1991), 25 (1992).

Sebregondi, Ludovica. "Lorenzo de' Medici confratello illustre", *Archivio Storico Italiano*, Vol. 150, No. 552, Disp. II (1992), pp. 319-341.

Simon, Eckehard, "Organizing and Staging Carnival Plays in Late Medieval Lübeck: A New Look at the Archival Record", *Journal of English and Germanic Philology* 92:1 (January 1993), pp. 57-72. [plays performed and staged by the Confraternity of the Circle—*Zirkelbrüder*)

Trio, Paul. *Volksreligie als spiegel van een stedelijke samenleving. De broederschappen te Gent in de late middeleeuwen* (Leuven: Universitaire Pers Leuven, 1993), 471 pp. [see review, above]

Zardin, Danilo. *Confraternite e vita di pietà nelle campagne lombarde tra '500 e '600. La pieve di Parabiago-Legnano* (Milano: NED, 1981), 260 pp., 7 tavole.

Zardin, Danilo. "Solidarietà di vicini. La Confraternita del Corpo di Cristo e le compagnie devote di S. Giorgio al Palazzo tra Cinque e Seicento", *Archivio Storico Lombardo* 118 (1992), pp. 361-404.



Saint Lawrence, engraving. From *San Lorenzo. I documenti e i tesori nascosti*. p. 43.





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